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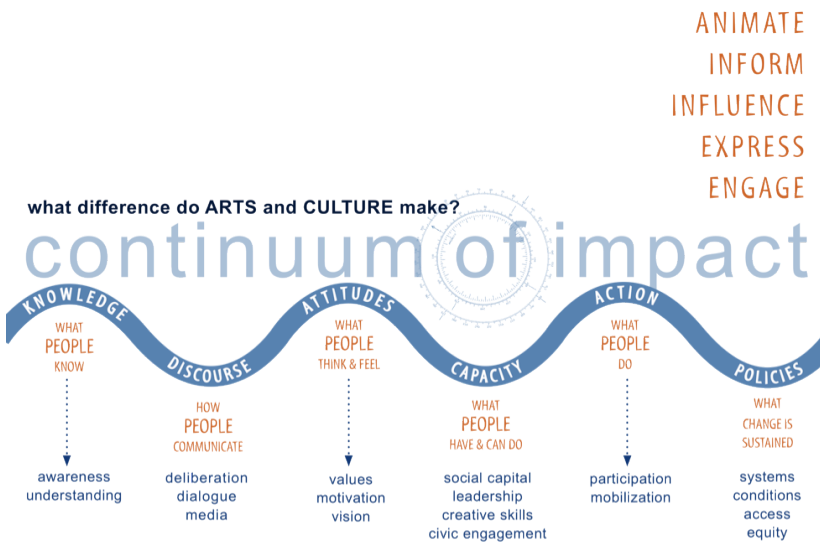
KNOWLEDGE RESOURCE MODULE #1: SOCIAL IMPACT OF THE ARTS

Prepared by Pave Program in Arts Entrepreneurship at Arizona State University for The Emily Hall Tremaine Foundation (last updated 12/7/16).

What is Social Impact of the Arts?

“It's difficult to trace the complex relationship between works of art and social transformation, yet it is clear that artists provoke, expand and even heal the civic imagination in critical ways” (Surdna, 2014). Sometimes used interchangeably with community development or social change, social impact is the ability to create positive change in both communities and individuals beyond the time bound experience of the art encounter. Animating Democracy, a program of Americans for the Arts, describes “social change as a broad umbrella to encompass a range of typical social and civic outcomes from increased awareness and understanding, to attitudinal change, to increased civic participation, the building of public will, to policy change that corrects injustice” (n.d.). University of Pennsylvania’s Social Impact of the Arts Project defines a focus “on the relationship of the arts to community change, with a particular interest in strategies for neighborhood revitalization, social inclusion, and community wellbeing” (Stern & Seifert, 2014).

The arts have a variety of impacts on individuals and communities, families of which have been described by Animating Democracy:



(Animating Democracy, 2013)

Social Impact and Theories of Change

Critical to creating social impact is a theory of change, which is, at its most basic, a plan for what change a program will cause and how. Stephani Etheridge Woodson explains theory of change as “how change is understood. Working for change means creating a highly structured action plan and a solid concept of *change* itself. In particular, projects should articulate specific methods — the why of the project or ... the ‘so what’” (2015). She expands: “A theory of change articulates how you expect to move from one condition to another and why...Basically, a theory of change articulates outcomes or results. Different fields refer to theories of change with diverse terminology: rubric, roadmap to success, logic model, strategic planning. What all theories of change have in common however is a list or map of prospective results and brief narrative or list of assumptions” (Woodson, 2015). The Center for Theory of Change, a nonprofit organization, describes the interconnectedness of theories of change: “a Theory of Change defines all building blocks required to bring about a given long-term goal. This set of connected building blocks—interchangeably referred to as outcomes, results, accomplishments, or preconditions is depicted on a map known as a pathway of change/change framework, which is a graphic representation of the change process” (Theory of Change, 2013). Harvard Family Research Project also provides a definition along with concrete steps to creating a theory of change:

What Is a Theory of Change?

A theory of change (TOC) is a tool for developing solutions to complex social problems. A basic TOC explains how a group of early and intermediate accomplishments sets the stage for producing long-range results. A more complete TOC articulates the assumptions about the process through which change will occur and specifies the ways in which all of the required early and intermediate outcomes related to achieving the desired long-term change will be brought about and documented as they occur. (Harris, 2005)

Further, and of direct use by artists and their collaborators, is the project’s steps for creating a theory of change:

Steps to Create a Theory of Change

1. Identify a long-term goal.
2. Conduct “backwards mapping” to identify the preconditions necessary to achieve that goal.
3. Identify the interventions that your initiative will perform to create these preconditions.
4. Develop indicators for each precondition that will be used to assess the performance of the interventions.
5. Write a narrative that can be used to summarize the various moving parts in your theory. (Harris, 2005)

Academic Writing on Social Impact in the Arts

In his landmark 1997 study, Francois Matarasso wrote “the real purpose of the arts...is not to create wealth but to contribute to a stable, confident and creative society” (1997, p. 6). In the last twenty years, there have been numerous studies

done, opinion pieces and scholarly papers written, and speeches given about the social impact of the arts. Many studies, like Matarasso's, identify and measure specific changes in the social fabric, elucidating what is happening, but not what social impact encompasses. Matarasso's *Use or Ornament?* was "the first large-scale attempt in the UK to gather evidence of the social impacts arising from participation in the arts," (Reeves, 2002, p. 16). It was based on large case studies, and identified and codified 50 social impacts of the arts (Matarasso, 1997). According to Ramsey White and Rentschler, "The five most common themes used to assess social impact are: "community empowerment and self determination; social cohesion; local image and identity; health and well being; [and] improved understanding of other cultures/lifestyles" (2005, p. 7). The most often cited definition in the academic literature is traced back to Landry et al's 1993 paper, *The Social Impact of the Arts*: "those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives" (Landry, Bianchini, Maguire, & Worpole, 1993, p. 50). Other papers and studies simply differentiate social impact as being different from other areas of impact, mainly economic impact (Reeves, 2002), while some tie economic impact into social impact, including Estelle Morris, former Minister for the Arts in the U.K (Belfiore & Bennett, 2007, p. 137).

How to Use This Module and How it Was Created

Our goal in creating this resource is to better connect artists, teachers of artists, and anyone else interested in doing social impact work in the arts with the myriad of currently available resources. The annotated resource list that follows is aimed at helping artists, arts organizations, and others learn *how to do* this work. We make no claim that this list is exhaustive of all the resources available, we included as many as we could find that we thought would give practical knowledge to readers. This includes stories of specific projects, case studies, toolkits, blogs, books, and more. We have not included academic writing on the topic, as it is mostly theoretical rather than practical and written for an audience of academics rather than practitioners, neither have we included a list of artists whose work is focused on social impact. We have chosen to include several resources on creative placemaking. Though this field differs from arts social impact, we feel that there are valuable resources on community building included in the creative placemaking literature.

We sometimes use an organization's own words to describe a resource, while for other entries we synthesize the available information to craft our own description. For print publications, we have relied primarily on material provided by the publisher.

This module is broken into three main sections: [print publications](#); [web-based resources](#); and [toolkits, workshops, and other resources](#). Print publications are formally published books on social impact of the arts. Web-based print resources include blogs, articles, research papers, stories from artists, and searchable databases of additional resources. The toolkits, workshops, and other resources

section includes how-to guides, in person or online workshops, webinars, toolkits and more. If you are an individual artist looking for a means to expand your practice in socially impactful ways, we recommend starting with the "Workshops and Toolkits" section. If you represent an artist services organization seeking to expand the training you offer to artists, you may want to begin with the "Print Publications" section. At the end, you will find a short list of [academic programs](#) that specifically address social impact of the arts.

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PRINT PUBLICATIONS

Art and Community Change: Exploring Cultural Development Policies, Practices and Dilemmas

Edited by Max O. Stephenson, Jr. and Scott Tate

<https://www.routledge.com/products/9781138024342>

“Arts and Community Change: Exploring Cultural Development Policies, Practices and Dilemmas addresses the growing number of communities adopting arts and culture-based development methods to influence social change. Providing community workers and planners with strategies to develop arts policy that enriches communities and their residents, this collection critically examines the central tensions and complexities in arts policy, paying attention to issues of gentrification and stratification.

Including a variety of case studies from across the United States and Canada, these success stories and best practice approaches across many media present strategies to design appropriate policy for unique populations.”¹

Art and Upheaval: Artists on the World’s Frontlines

By William Cleveland

<http://www.newvillagepress.net/book/?GCOI=97660100389980>

“William Cleveland spent eight years traveling the globe to gather stories about artists working in communities facing, political, social and environmental upheaval. He found that when the forces of creativity and destruction meet surprising things happen. His new book *Art and Upheaval*, presents a striking picture of painters, performers, and writers in the proverbial trenches fighting for freedom, making peace, and re-building civil society in six global hot spots. Richly illustrated with photos, art and excerpted writings, *Art and Upheaval* brings to life the struggles and triumphs of art makers around the world---from Belfast to Johannesburg, Belgrade and beyond--- creators who are helping re-imagine and re-build their devastated communities. These dramatic stories are told against the backdrop of tragic headlines and histories that span decades. What shines through the horror, though, is the power and persistence of artists whose work gives evidence that human creativity can help us heal the deepest and most destructive of our self-inflicted wounds.”²

Art in Other Places: Artists at Work in America’s Community and Social Institutions

By William Cleveland

<http://www.newvillagepress.net/book/?GCOI=97660100007520>

“Described largely through first-hand accounts, the book provides an enlightening view of how the creative processes have been used to address and solve some of

¹ source:

http://www.routledge.com/books/details/9781138024342/?utm_source=routledge.com&utm_medium=cms&utm_campaign=sbu3_mbs_2pr_8cm_3pla_cmg15_x_x

² source: <http://www.artandcommunity.com/csac/books.html>

society's most pressing problems. The book includes case studies, research, and descriptions of the wide variety of artistic, educational, and therapeutic approaches utilized by each of the 22 programs. It also recounts many of the financial and political strategies employed to build and sustain support for these unlikely endeavors."³

Beginner's Guide to Community-Based Arts

By Keith Knight & Mat Schwarzman

<http://www.newvillagepress.net/book/?GCOI=97660100068390>

A guide written in a comic book style, which uses case studies to illustrate the process of community based arts. The beginner's guide begins with 3 premises: 1) creativity is a muscle; 2) art is information; 3) communities are cultures. It uses a conceptual framework to guide the process, "CRAFT," which "stands for five territories of the community-based art process:"⁴ Contact, Research, Action, Feedback, and Teaching.

Bridge Conversations: People Who Live and Work in Multiple Worlds

Edited by Caron Atlas and R. Lena Richardson

<http://www.artsanddemocracy.org/uploads/BridgeBook.pdf>

Bridge Conversations is a series of 24 conversations with and between artists and those working in the field of social impact and community cultural development. These talks focus on bridging disciplines, generations, the spaces in between and how to continue this work. The artists included span many cultures, both within the United States and internationally, and specific topics include: philanthropy, entrepreneurial arts service organizations, border crossing, conservation and more. The book is available as a free PDF.

The Citizen Artist

Edited by Linda Frye Burnham and Steven Durland

<http://wayback.archive->

[it.org/2077/20100906194833/http://www.communityarts.net/ca/index.php](http://www.communityarts.net/ca/index.php)

An anthology from High Performance Magazine, this collection of essays and articles is focused on the idea of the public artist, sharing voices that debate the responsibility of the artist, and the purpose and meaning of art. Covering twenty years of published work, this anthology identifies a through line in public art from Happenings to community-based art. While this book is out of print, it is available on the Community Arts Network archive and can be found on Amazon and other resellers.

Community Performance Bundle: The Community Performance Reader

Edited by Petra Kupperts and Gwen Robertson

<http://www.routledge.com/books/details/9780415392310/>

³ source: <http://www.artandcommunity.com/csac/books.html>

⁴ source: Beginner's Guide to Community-Based Arts, page xxv

“Community Performance: A Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond. Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this *Reader* uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paulo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice.”⁵

The Creative Community Builder’s Handbook: How to Transform Communities Using Local Assets, Art, and Culture

By Tom Borrup

<http://www.turnerpublishing.com/books/detail/creative-community-builder-s-handbook>

“Part 1 of this unique guide distills research and emerging ideas behind culturally driven community development and explains key underlying principles. You’ll understand the arts impact on community well-being and have the rationale for engaging others. Find inspiration and ideas from twenty case studies, Part 2 gives you ten concrete strategies for building on the unique qualities of your own community. Each strategy is illustrated by two case studies taken from a variety of cities, small towns, and neighborhoods across the United States. You’ll learn how people from all walks of life used culture and creativity as a glue to bind together people, ideas, enterprises, and institutions to make places more balanced and healthy. These examples are followed in Part 3 with six steps to assessing, planning, and implementing creative community building projects: 1. Assess Your Situation and Goals; 2. Identify and Recruit Effective Partners; 3. Map Values, Strengths, Assets, and History; 4. Focus on Your Key Asset, Vision, Identity, and Core Strategies; 5. Craft a Plan That Brings the Identity to Life; 6. Secure Funding, Policy Support, and Media Coverage. Detailed guidance, hands-on worksheets, and a hypothetical community sample walk you through the entire process. Each section includes additional resources as well as an appendix listing books, web sites, organizations, and research studies. By understanding the theoretical context (Part 1), learning from case studies (Part 2), and following the six steps (Part 3), you’ll be able to build a more vibrant, creative, and equitable community.”⁶

Education for Socially Engaged Art

By Pablo Helguera

<http://pablohelguera.net/2011/11/education-for-socially-engaged-art-2011/>

“Education for Socially Engaged Art is the first “Materials and Techniques” book for the emerging field of social practice. Written with a pragmatic, hands-on approach

⁵ source: <http://www.routledge.com/books/details/9780415392310/>

⁶ source: <http://www.turnerpublishing.com/books/detail/creative-community-builder-s-handbook>

for university-level readers and those interested in real-life application of the theories and ideas around socially engaged art. The book, emphasizing the use of pedagogical strategies to address issues around social practice, addresses topics such as documentation, community engagement, dialogue and conversation, amongst many others.”⁷

Hiking the Horizontal: Field Notes from A Choreographer

By Liz Lerman

<http://lizlerman.com/writingsLL.html>

Described by the Washington Post as "the source of an epochal revolution in the scope and purposes of dance art," Lerman here combines broad outlooks on culture and society with practical applications and accessible stories. Her expansive scope encompasses the craft, structure, and inspiration that bring theatrical works to life as well as the applications of art in fields as diverse as faith, aging, particle physics, and human rights law. Offering readers a gentle manifesto describing methods that bring a horizontal focus to bear on a hierarchical world, this is the perfect book for anyone curious about the possible role for art in politics, science, community, motherhood, and the media.”⁸

Local Acts: Community-Based Performance in the United States

By Jan Cohen-Cruz

<http://rutgerspress.rutgers.edu/product/Local-Acts,627.aspx>

“An eclectic mix of art, theatre, dance, politics, experimentation, and ritual, community-based performance has become an increasingly popular art movement in the United States. Forged by the collaborative efforts of professional artists and local residents, this unique field brings performance together with a range of political, cultural, and social projects, such as community-organizing, cultural self-representation, and education. *Local Acts* presents a long-overdue survey of community-based performance from its early roots, through its flourishing during the politically-turbulent 1960s, to present-day popular culture. Drawing on nine case studies, including groups such as the African American Junebug Productions, the Appalachian Roadside Theater, and the Puerto Rican Teatro Pregones, Jan Cohen-Cruz provides detailed descriptions of performances and processes, first-person stories, and analysis. She shows how the ritual side of these endeavors reinforces a sense of community identification while the aesthetic side enables local residents to transgress cultural norms, to question group habits, and to incorporate a level of craft that makes the work accessible to individuals beyond any one community. The book concludes by exploring how community-based performance transcends even national boundaries, connecting the local United States with international theater and cultural movements.”⁹

⁷ source: <http://pablohelguera.net/2011/11/education-for-socially-engaged-art-2011/>

⁸ source: <http://lizlerman.com/writingsLL.html>

⁹ source: <http://rutgerspress.rutgers.edu/product/Local-Acts,627.aspx>

Making Exact Change: How U.S. arts-based programs have made a significant and sustained impact on their communities

by William Cleveland

<http://www.creativecity.ca/database/files/library/exactchange4.pdf>

“This study was undertaken to help the growing but largely disconnected community arts field learn from its most venerable and successful colleagues. Its focus is exemplary arts-based programs that have had a significant and sustained positive impact on their communities. For the purposes of this inquiry “significant and sustained positive impact” was defined as change leading to the long-term advancement of human dignity, health and/or productivity. “Long-term” in this context is defined as a minimum of ten years. Although many of the programs that were reviewed for the research met this threshold, ten were selected as exemplars.”¹⁰

New Creative Community: The Art of Cultural Development

By Arlene Goldbard

<http://www.newvillagepress.net/book/?GCOI=97660100514100&>

“An inspiring, foundational book that defines the burgeoning field of community cultural development. Through personal stories, rousing accounts, detailed observation and histories, Arlene Goldbard describes how communities express and develop themselves via the creative arts. This comprehensive, photographically-illustrated book, which covers community-based arts such as theater grounded in oral history and murals celebrating cultural heritage, will appeal to the curious non-specialist reader as well as the practitioner and student.”¹¹

Performing Democracy: International Perspectives on Urban Community-Based Performance

Edited by Susan Chandler Haedicke and Tobin Nellhaus

http://www.press.umich.edu/23535/performing_democracy

“*Performing Democracy* explores aspects of a developing form of performance that works to change social conditions for marginalized groups or to preserve the traditions and cohesion of the community. The book combines critical analysis with field reports on specific projects and productions to explore the issues that confront community-based performance. The range of topics is impressive, and includes performances in North America, Australia, the Middle East, Bosnia, Taiwan, Korea, England, and the Netherlands. Many articles include production photos. The book's first section focuses on how performance can contribute to the definition, creation, and preservation of community. Next, contributors address issues of authority within the production of community-based performance. A final

¹⁰ source: <http://www.artandcommunity.com/csac/books.html>

¹¹ source: <http://www.amazon.com/New-Creative-Community-Cultural-Development/dp/0976605457>

section considers community-based performance's efforts to encourage individuals to feel empowered in everyday life and in their relation to government."¹²

Theater for Community, Conflict and Dialogue: The Hope is Vital Training Manual

By Michael Rohd

<http://www.heinemann.com/products/E00002.aspx>

"In 1992 in Washington, DC, Sojourn Theatre Artistic Director Michael Rohd founded *Hope Is Vital*, a theatre-based civic dialogue program that built coalitions and programming across Health, Legislative, Education and Culture sectors around the United States and internationally. For seven years, Rohd travelled and conducted residencies, led workshops, and built capacity with young people and adults for community events that tackled issues including HIV/AIDS policy, youth violence, diversity & inclusion practice in schools and community organizations & civic climate around divisive issues."¹³ Early in this process, one of the workshop locations asked for more materials that can be left behind for educators and workshop leaders. This book is the result of that: it's a manual for the entire process, with specific activities and techniques, used in Rohd's Hope Is Vital interactive theater. The primary goal of this type of work is not to create high quality aesthetics, but to generate true and safe community dialogue on any number of topics.

Theatre for Youth Third Space: Performance, Democracy, and Community Cultural Development

By Stephani Etheridge Woodson

<http://press.uchicago.edu/ucp/books/book/distributed/T/bo22230202.html>

"*Theatre for Youth Third Space* is a practical yet philosophically grounded handbook for people working in theater and performance with children and youth in community or educational settings. Presenting asset development approaches, deliberative dialogue techniques, and frames for building strong community relationships, Stephani Etheridge Woodson shares multiple project models that are firmly grounded in the latest community cultural development practices. Guiding readers step by step through project planning, creating safe environments, and using evaluation protocols, *Theatre for Youth Third Space* will be an invaluable resource for both teaching and practice."¹⁴ This title will be available in December 2015.

Theatre of the Oppressed

By Augusto Boal

<http://www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG445>

"The innovative Brazilian playwright, director and international lecturer explicates Aristotle's poetics and the philosophies of Machiavelli, Hegel and Brecht to determine the extent to which their chief components--imitation, catharsis and,

¹² source: http://www.press.umich.edu/23535/performing_democracy

¹³ source: <http://www.sojourntheatre.org/engagement/>

¹⁴ <http://press.uchicago.edu/ucp/books/book/distributed/T/bo22230202.html>

ultimately, audience control--serve up to support the status quo of a society rather than facilitate change.”¹⁵

WEB-BASED RESOURCES

Active Voice

<http://www.activevoice.net/avlab/>

Research- <http://www.activevoice.net/avlab/research/>

With three primary projects, AV Lab takes a close look at evaluating impact and reaching a broader audience. How Do We Know is an ongoing project investigating “media impact measurement,” or, more simply, how do we know if we’re making a difference. Beyond the Choir is a project AV Lab undertook to “establish a community of producers and strategists who wanted to create and use films that tell powerful stories, engage people across divides, and help them understand the high stakes of policy reform.” The newest project is the ACTivate Working Group, which is also included in the Toolkits, Workshops and Other Resources section. Currently, ACTivate Working Group is a group of evaluation professionals looking at different methods of evaluation, programming processes, and strategies. In addition to research, they are developing a tool for artists to use in creating evaluation plans.

Animating Democracy

<http://animatingdemocracy.org/>

Publications- <http://animatingdemocracy.org/publications>

A list of books published by Animating Democracy that include essays and case studies from organizations that have worked with or participated in Animating Democracy between 2000 and 2004, along with links to purchase. They are mainly focused on civic engagement and civic dialogue, and include best practices and the outcomes of projects. According to their website, case studies “provide in-depth portraits and analyses of arts and civic engagement and dialogue projects, supported by Animating Democracy’s first phase of research and its recent Arts & Civic Engagement Impact Initiative.”¹⁶ Papers, essays and articles that have been commissioned by Animating Democracy cover various dimensions of civically engaged art practices.

Annotated Bibliographies-

<http://animatingdemocracy.org/resources/bibliographies>

Animating Democracy has compiled the bibliographies of works used for their 1999 study, *Animating Democracy: The Artistic Imagination as a Force in Civic Dialogue*. The bibliographies are divided by topic: arts and society/general; aesthetics and civically engaged art; civic engagement/dialogue; dance; literature; museums; music; presenters/festivals; public art; and theater.

Blog- <http://animatingdemocracy.org/blog>

¹⁵ source: <http://www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG445>

¹⁶ source: <http://animatingdemocracy.org/publications/case-studies>

Animating Democracy pulls blogs from Americans for the Arts blog series that pertain to social impact or the work specific to Animating Democracy.

Annotated Guide to Tools & Resources-

<http://impact.animatingdemocracy.org/evaluation-action/theory>

This guide is a searchable database of tools, articles, and other resources to assist in developing and implementing an evaluation plan. While the overall database includes any type of program evaluation, there is a focus on measuring civic engagement and social impact in communities.

Art in the Public Interest

<http://apionline.org/>

Community Arts Network- <http://apionline.org/community-arts-network/>

Active from July 1999 through April 2010, the Community Arts Network (CAN) “promoted information exchange, research and critical dialogue within the field of community-based arts.” Now archived, CAN includes essays, links, commentary and discussion forums on a variety of topics pertaining to community-based arts. While not searchable, API has sorted the archives in 11 ways: Information organized by type; information organized by discipline; information organized by population grouping; information organized by social context; information organized by field application; custom essay collections; custom link collections; special projects; directories; online forums; and general information.

Artists in Context

<http://www.artistsincontext.org/>

Artists’ Prospectus for the Nation-

<http://www.artistsincontextprospectus.org/>

“The *Prospectus* is a curated, multimedia collection of works through which artists, in collaboration with creative thinkers from other fields (community activists, teachers, planners, farmers, cooks, scientists, geographers, sanitation workers, shop owners, historians, doctors, clergy, plumbers, bankers, librarians etc.), propose innovative ways they and others might intervene in major debates on global, national and local/regional scales.”¹⁷

Arts & Democracy

<http://www.artsanddemocracy.org/index.php>

Find Resources- <http://www.artsanddemocracy.org/resources/>

Arts & Democracy provides a digital archive of articles, conversations, case studies and more, searchable by geographical area, cultural and artistic practice, impact, and issue.

Blog Posts- <http://www.artsanddemocracy.org/what-we-do/blog/>

“Thoughts and updates from Arts & Democracy staff, partners and allies.”¹⁸ Recent postings include a letter to Mayor DeBlasio, imagining a large capital investment in culture and neighborhoods, creative engagement and democracy.

¹⁷ source: <http://www.artistsincontextprospectus.org/prospectus/>

¹⁸ source: <http://www.artsanddemocracy.org/what-we-do/blog/>

Briefing Calls and Newsletters- <http://www.artsanddemocracy.org/what-we-do/briefing-calls/>

“Arts & Democracy Project’s bi-monthly briefing calls present compelling work in the field and facilitate conversation and resource-sharing.”¹⁹ The briefing call is a large conference call, frequently hosted or co-hosted with other organizations, and features several experts discussing the call topic followed by a moderated short question and answer period. Recent briefing calls featured climate justice, equitable economies, and cultural planning.

Arts Journal: Engaging Matters

<http://www.artsjournal.com/>

Engaging Matters- <http://www.artsjournal.com/engage/>

Written by Doug Borwick, past president of the Board of the Association of Arts Administration Educators and CEO of Outfitters4, Inc, this weekly blog focuses on community engagement. From the standpoint that the arts exist to serve communities, rather than the other way around, the blog examines both abstract principles and practical application. Recent posts discuss privilege, a template for connecting with communities, and ethics.

Beautiful Trouble

<http://beautifultrouble.org/>

Toolbox for Revolution- <http://beautifultrouble.org/the-book/>

Available as a physical or e-book, A Toolbox for Revolution “lays out the core tactics, principles and theoretical concepts that drive creative activism.”²⁰ The toolbox is divided into five sections: tactics; principles; theories; case studies; and practitioners.

Center for Artistic Activism

<http://artisticactivism.org/>

Actipedia- <http://actipedia.org/>

With articles and stories from a wide range of artists (from Google to solo artists to anonymous artists), this is a place to see what other artists are working on and hear about their successes and stories. According to their website, “Actipedia is an open-access, user generated database of creative activism. It’s a place to share, read about, and comment upon experiences and examples of how activists and artists are using creative tactics and strategies to challenge power and offer visions of a better society.”²¹

Podcasts- <http://artisticactivism.org/category/podcast/>

A podcast series, airing once a month, is about popular, high revenue, commercial art, and how artists can co-opt lessons from these pieces for their own practices. The first two podcasts have looked at the most recent Transformers movie and TGI Friday’s.

¹⁹ source: <http://www.artsanddemocracy.org/what-we-do/briefing-calls/>

²⁰ source: <http://beautifultrouble.org/introduction/>

²¹ source: <http://actipedia.org/>

Center for the Study of Art & Community

<http://artandcommunity.typepad.com/csac/>

Wild Caught Stories- <http://www.artandcommunity.com/csac/archives.html>

A series of blog posts, sorted into 6 volumes. Each volume begins with the author giving some background information, and then asking a question. This blog series is focused on the evolution of the arts field, discussing what happens next. Penned by a variety of guest artists working in a variety of genres, this blog creates a conversation about moving the field forward in a thoughtful way.

Design Studio for Social Intervention

<http://ds4si.org/>

Writings- <http://ds4si.org/writings/>

A series of pieces by the design studio on topics relating to social interventions from an arts and design perspective. Along with pieces covering current events (e.g. the Occupy movement), there are ideas and strategies for social impact (e.g. spatial justice, shifting cultures).

Field: A Journal of Socially Engaged Art Criticism

<http://field-journal.com/>

Field is “an on-line, peer-reviewed journal devoted to socially engaged art practice”²² with a first issue published in Spring 2015. The journal features essays, interviews, case studies, and articles. The journal is not focused on academia, but includes work by professionals engaging in all aspects of socially engaged art, including artists, critics, curators, scholars and historians. Field is housed at the University of California, San Diego.

Grantmakers in the Arts

<http://www.giarts.org/>

Library- http://www.giarts.org/search_library

A searchable archive of articles written for GIA, both by GIA staff and other leaders in the field, the library is searchable by pre-selected topics, which include: art and social justice; community development; and diversity, equity and inclusion. You can also search by key word or author. A search for the keyword “social change” turned up results in more areas than the indexed topics, as they included results from other categories (grantmaking, grantmaker, and arts disciplines, as opposed to just arts funding topics).

Arts Funding Topics- <http://www.giarts.org/group/arts-funding/racial-equity-and-social-justice>

In addition to the searchable library, GIA has a section under the heading of Arts Funding Topics, “Racial Equity and Social Justice.” Here you will find short summaries of news articles, studies, and more by outside organizations or authors. These focus on diversity and racial equity in art forms.

Blogs- <http://blogs.giarts.org/equity-forum/>

²² source: <http://field-journal.com/archives/164>

GIA does blogging a little differently. Instead of one long blog role, it is divided into smaller blog series. Archived series include a Forum on Equity in Arts Funding, guest bloggers, and blogs covering the annual conference.

HowlRound: A Commons by and for People Who Make Performance

Articles by Michael Rohd/CPCP

http://howlround.com/search?search_api_views_fulltext=Michael+Rohd

Essays and articles by Michael Rohd, founder of The Center for Performance and Civic Practice, which focus on his work and the work of CPCP. Topics include: definitions of civic practice; the distinction between social and civic practice; and updates from CPCP.

Imagining America

<http://imaginingamerica.org/>

Public- <http://public.imaginingamerica.org/>

*“Public is a peer-reviewed, multimedia e-journal focused on humanities, arts, and design in public life. It aspires to connect what we can imagine with what we can do. We are interested in projects, pedagogies, resources, and ideas that reflect rich engagements among diverse participants, organizations, disciplines, and sectors.”*²³

Foreseeable Futures- <http://imaginingamerica.org/publications/foreseeable-futures/>

A series of position papers, Foreseeable Futures includes treatises on a variety of topics within civic engagement in the arts and design, as well as responses from field leaders. Topics include: transmission of knowledge; diversity and democracy; and navigating the past.

Reports and Essays- <http://imaginingamerica.org/publications/reports-essays/>

A collection of papers, essays, articles and more authored by members of Imagining America.

The Laundromat Project

<http://laundromatproject.org/>

Creative Conversations: <http://laundromatproject.org/what-we-do/spin-cycle/creative-conversations/>

Fellows and Artists in Residence have conversations about their artistic practice and their social impact goals. These conversations are presented in a variety of forms, selected and executed by the artists. Many are simply transcribed conversations or questions and answers between the artists, others are videos, collages, photographs, drawings and more.

Local Initiative Support Coalition

<http://lisc.org/>

Publications- <http://lisc.org/section/resources/publications>

²³ source: <http://public.imaginingamerica.org/about/>

LISC has archived the case studies, guidebooks, reports, research papers and trade articles that the organization has produced over the last 30 years. They “provide practical ideas as well as celebrate the success of the field.”²⁴ Though the majority of the items in this archive are not specific to art, they do clearly represent the field of community development and potential community partners for artists.

Webcast Archives- http://lisc.org/section/resources/webcast_archives

LISC has over 10 years of archived webcasts, which can be sorted by topic, type or date. LISC uses these webcasts to disseminate technical assistance and best practices, and they include help with grant seeking, financing resources, asset management, and issues specific to low income communities.

LISC Institute for Comprehensive Community Development

<http://www.instituteccd.org/index.html>

How To Do It- <http://www.instituteccd.org/resources/index.html>

Sorted by issue area and process, How To Do It is a collection of case studies, templates, reports, and papers about community development. This collection pulls from literature from organizations all over the country, reporting on a wide variety of projects, organizations and processes. Sorting by process, the items are organized by each step in creating a project: engaging; planning; implementing; communicating; leading; and evaluating. One of the eight issue areas is Arts and Culture.

National Consortium for Creative Placemaking

<http://www.artsbuildcommunities.com/>

Resources- <http://www.artsbuildcommunities.com/resources/>

A collection of outside resources to assist with creative placemaking projects, links are sorted into seven sections: creative placemaking basics; research and data; creative placemaking literature; creative placemaking plans; creative placemaking tools; reports and policy recommendations; and funding resources.

National Performance Network

<http://npnweb.org/>

Resources and Publications- <http://npnweb.org/resources>

A variety of resources, which include documentation of NPN’s programs, initiatives, and cultural policy dialogues. Annual reports, including information about partner organizations, are available back through 2008, as well as a catalogue of exhibitions and projects. Also available are research reports, including an economic survey, and NOLA roundtable/cultural summit.

Revolutions Per Minute

<http://revolutionsperminute.net/>

Case Studies- <http://revolutionsperminute.net/results/case-studies/>

²⁴ source: <http://lisc.org/section/resources/publications>

RPM provides five case studies of projects undertaken by artists to create social impact. Many of these are focused on using the arts to raise money and awareness for other charities and issues rather than direct change through the arts.

Strategies That Move: A Handbook for Artist Activism and Philanthropy-

<http://revolutionsperminute.net/strategies/strategies-that-move/>

A guide for artists to leverage their cultural capital for philanthropic fundraising, activating their audiences for a specific cause, and raising awareness about a social issue.

Social Good with Social Media-

<http://revolutionsperminute.net/strategies/social-good-with-social-media/>

A short list of tips for artists to use their social media accounts to activate their fans, by convincing them to act and raising awareness of a social issue.

Social Impact of the Arts Project

<http://impact.sp2.upenn.edu/siap/index.html>

Completed Projects-

http://impact.sp2.upenn.edu/siap/completed_projects/index.html

Social Impact of the Arts Project (SIAP) has completed well-researched studies, mainly focused on their home city of Philadelphia, about the intersection of arts and culture and social impact. Some of their reports are about the many facets of creative placemaking and arts in specific geographical communities within a larger city.

Social Practices Art Network

<http://www.socialpracticesartnetwork.com/>

Research Archive- <http://www.socialpracticesartnetwork.com/our-fieldwork/the-span-research-archive/>

“The (SPAN) Research Archive consists of 12 distinct archives that have been created over a three-year time span through research and through the use of a content aggregation process.”²⁵ The 12 archives are divided by topic: 1) Social art practice; 2) Public Art RFQ and RFP’s; 3) Place-making, community-building and network culture; 4) Issues in curatorial practice as related to social art practice; 5) Conferences on the arts; 6) Calls for curators and curatorial research; 7) Calls for papers; 8) Artist opportunities; 9) Art organizations; 10) Activism, protest and citizenship; 11) Research list on civic media and digital culture; 12) (SPAN) Listening Tour Interviews.

Artist Interviews- <http://www.socialpracticesartnetwork.com/the-span-interview-series/>

While the listening tour archive is available through the research archive, it also has a dedicated page that is more easily accessible than going through the research archive. This page includes audio recordings of interviews with artists and culture workers using socially engaged practices about their work.

²⁵ source: <http://www.socialpracticesartnetwork.com/our-fieldwork/the-span-research-archive/>

Springboard for the Arts

<http://springboardforthearts.org/>

Creative Exchange Features- <http://www.springboardexchange.org/features/>

These features follow a traditional blog format, but each entry is longer and more in depth than a blog. Written by a variety of experts, mainly Springboard staff, these features cover a wide variety of topics focusing on community cultural development and social impact of the arts.

Surdna Foundation

<http://www.surdna.org/>

Publications and Resources

<http://www.surdna.org/what-were-learning/publications-resources.html>

While Surdna is primarily a granting organization, they also collect resources and commission studies relating to their mission. They have commissioned reports, which are posted on their website, on topics including: integrated workforce and community building; a summary of the first decade of their Surdna Arts Teachers Fellowship Program; Networked economy, and successful models of social change. They also have a page called What We're Learning, devoted to the resources that they believe reflect on what the field is learning and what the organization is working toward, as well as broader conversations on an issue. Recent postings include work on: the effect of low wages; passenger rail & transit rail; anchoring a local economy; creative placemaking; worker cooperatives and microbusiness.

U.S. Department of Arts and Culture

<http://usdac.us/>

Hi-Li Database Page- <http://usdac.us/hili/>

A database of models for building creative communities that are high impact and low infrastructure. The goal is for these projects to be able to operate with only volunteers and a maximum of \$500, without any major organizational support or backing. Examples of these projects include the nationally popular Little Free Library.

World Policy Institute

<http://www.worldpolicy.org/>

Illuminating the Arts-Policy Nexus

<http://www.worldpolicy.org/arts-policy-blog>

Formatted similarly to a blog, *Illuminating the Arts-Policy Nexus* is, according to their website, "a fortnightly series of articles on the role of art in public policymaking. This series invites WPI fellows and project leaders as well as external practitioners to contribute pieces on how artists lead policy change and how policymakers use creative strategies."²⁶ The series features a wide variety of artists writing about their practice, thoughts about current events, the work that socially engaged artists should be and are doing and how, and more. Recent postings cover responses to the

²⁶ source: <http://www.worldpolicy.org/arts-policy-blog>

Charlie Hebdo attack, a cartoonist's connection with the ebola outbreak in Liberia, and a playwright's visit to the Canadian Arctic.

TOOLKITS, WORKSHOPS, AND OTHER RESOURCES

Active Voice

<http://www.activevoice.net/avlab/>

Tools- <http://www.activevoice.net/avlab/tools/>

Featuring three distinct tools each targeted at distinct parts of developing work, AV Lab uses metaphor effectively to train artists. While AV Lab is designed for small filmmakers, its tools apply to all arts genres working for social change. The Prenups (<http://www.activevoice.net/avlab/tools/prenups/>) is a guide to negotiating the relationship between funder and artist/arts organizations. Horticulture (<http://www.activevoice.net/avlab/tools/horticulture/>) looks at different kinds of stories and the way in which they effect social change using garden tools as a metaphor. Currently in beta testing, ACTivate (<http://www.activevoice.net/avlab/tools/activate/>) will be an online planning tool to help artist and community leaders design campaigns.

Alternate Roots

<http://alternateroots.org/>

Arts & Activism Tools- <http://alternateroots.org/arts-activism-tools/>

Featuring three main tools (resources for social change workbook, partnership toolkit, and how to fund your art work), Alternate Roots created "this site to be an ever-evolving collection of tools for the field."²⁷ Resources for Social Change Workbook features 34 pages based on Alternate Roots' experience doing this work. There are guidelines, case studies and more. Additionally, there is a large list of related resources once you click through to the workbook. The Partnership Toolkit is a guide to building arts and community partnerships, starting with the decision to work with a partner. Like the Social Change Workbook, there are also related resources listed alongside this resource.

Animating Democracy

<http://animatingdemocracy.org/>

Webinars- <http://animatingdemocracy.org/resources/webinars>

Animating Democracy hosts the webinars from Americans for the Arts' collection that apply directly to social impact of the arts. The main topic is evaluation, with two series devoted to the topic as well as individual webinars. Other topics include: arts and social change grant making, arts and civic engagement, and public art practices for civic engagement and social change.

Profiles- <http://animatingdemocracy.org/profiles-directory>

Profiles is a searchable tool that identifies organizations, artists and projects doing work in the arts with the goal of social impact. The directory provides an artist

²⁷ source: <http://alternateroots.org/arts-activism-tools/>

statement or organization description, specific areas they are working in, and contact information.

Tools- <http://animatingdemocracy.org/resources/tools>

Animating Democracy has created a number of tools to assist artists and organizations to undertake projects with a social impact goal. The first is *The Arts and Civic Engagement Tool Kit*, which is available for purchase. There are sample tools from the kit available. There are also other tools, templates and sample material, some created by other organizations or artists, to assist in planning, implementing, and evaluating social impact projects.

Workshops- <http://animatingdemocracy.org/programs-services/workshops>

Animating Democracy offers one and two-day workshops on Arts and Civic Engagement that can be tailored to your organization, or as a presentation at a conference.

Consulting- <http://animatingdemocracy.org/programs-services/consulting-research>

“Animating Democracy consults with practitioners, funders, and policy makers in areas related to designing, implementing, funding, and assessing arts and civic engagement and social change work.”²⁸

Arts & Democracy

<http://www.artsanddemocracy.org/index.php>

Workshops- <http://www.artsanddemocracy.org/index.php>

“Arts & Democracy has offered many workshops and learning exchanges since 2004, ranging from a one-hour conversation in the midst of a conference, to a weekend long workshop. The inter-generational workshops are designed to support ongoing local organizing, and teams of participants are encouraged to participate.”²⁹ Each workshop is designed for the specific community, with the local co-sponsors.

Convenings and Presentations- <http://www.artsanddemocracy.org/what-we-do/convenings-and-presentations/>

“Arts & Democracy Project regularly brings together artists, organizers, funders, and policymakers for workshops, presentations, roundtable conversations and networking events across the U.S.”³⁰ Descriptions of each event are available on the website, as well as video of some of the convenings and conversations.

Beautiful Trouble

<http://beautifultrouble.org/>

Trainings- <http://beautifultrouble.org/trainings/>

²⁸ source: <http://animatingdemocracy.org/programs-services/consulting-research>

²⁹ source: <http://www.artsanddemocracy.org/detail-page/?program=workshops&capID=177>

³⁰ source: <http://www.artsanddemocracy.org/what-we-do/convenings-and-presentations/>

The authors of the Toolbox for Revolution offer a customized workshop or training session in creative activism. Ranging in time from 90 minutes to five full days, Beautiful Trouble trainings cover topics including: creative action; arts of protest; humor, pranks & disruptions; strategic planning; and creative facilitation.

A Blade of Grass

<http://www.abladeofgrass.org/>

ABOG Fellowship for Socially Engaged Art-

<http://www.abladeofgrass.org/application/guidelines/>

In addition to a \$20,000 fellowship award, this year long program includes workshops, professional consultations, training in documentation and assessment, and training in community engagement. The fellows form a cohort offering mutual support and feedback during regular meetings. Open to artists across the country, the fellowship also includes an outside evaluation of the project, support of A Blade of Grass (ABOG) staff, access to ABOG's national network of experts and artists, and a short documentary on the project.

Artist Files- https://www.youtube.com/playlist?list=PLjofkh-4j_F-P57wf0khh8IfYZW9jbLFz

In 2012, A Blade of Grass selected 20 artist fellows to participate in discourse about socially engaged art. The result is recorded video interviews with the artists about how they do socially engaged work.

Aesthetics of Doing: Ethics-

<http://www.abladeofgrass.org/attend/2013/jan/31/panel-discussion-artists-wafaa-bilal-andrea-geyer-/>

Two part video recording of a panel discussion featuring three artists. The panel was about the ethics of a socially engaged art project, both for artists and audiences.

Growing Dialogue- <http://www.abladeofgrass.org/discuss/growing-dialogue/>

"A series of moderated online debates among thought leaders in social practice,"³¹ Growing Dialogue is a series of posts on one topic that respond to each other.

Reports from the Field- <http://www.abladeofgrass.org/discuss/reports-from-the-field/>

Presented blog style, Reports from the Field features short reports about the Blade of Grass's fellows. These reports include meeting the participants, hearing their thoughts, and reflections on the process.

Center for Artistic Activism

<http://artisticactivism.org/>

Art Action Academy- <http://artisticactivism.org/caa-training-programs/art-action-academy/>

"A weekend training to help socially-engaged artists make their work more impactful and better evaluate their work,"³² this training helps artists integrate activism and social engagement into their practice with the goal of training artists to

³¹ source: <http://www.abladeofgrass.org/discuss/growing-dialogue/>

³² source: <http://artisticactivism.org/caa-training-programs/art-action-academy/>

become more effective game-changers. The training includes lectures, hands on exercises alone and in small groups, and a full group engaging final exam.

The Center for Performance and Civic Practice

<http://www.thecpcp.org/>

Catalyst Initiative- <http://www.thecpcp.org/catalyst-initiative/>

Piloted in 2014, the Catalyst Initiative aims to fund and train artists and partner organizations in community-engaged projects. They are targeting small ensemble groups and individual artists, working with a partner organization. The Catalyst Initiative includes funding for the project, guidance throughout the course of the project, evaluation assistance, and a two-day capacity building workshop for both the artist and a representative from the partner organization.

Center for the Study of Art & Community

<http://artandcommunity.typepad.com/csac/>

Community Arts Training-

<http://www.artandcommunity.com/csac/community-arts-training.html>

“Curriculum: The Center’s training approach developed in part in partnership with the Arts Extension Service at the University of Massachusetts. It has been refined over the past 12 years through a series of five-month community arts training institutes created with such partners as the St. Louis Regional Arts Council, Webster University (St. Louis), Intermedia Arts, Minneapolis, the San Diego Commission for Arts and Culture, Delaware Boys and Girls Club, Tulsa Arts and Humanities Council and the Oklahoma Arts Council.

Subject areas include: The History of arts-based community development. Art and Community: definitions, myths and perceptions. Research & Reconnaissance: What do artists, arts organizations, and community partners need to know before entering into collaborations? Environmental Issues: How do issues of race and class effect arts partnerships? Partnership Strategies: What skills do partners need to share power, define success, build trust and succeed. Survival Strategies: What strategies must partners employ to support high quality, sustainable arts programming? Also: Research & Evaluation, Teaching Strategies, Legal Issues, Advocacy, PR, and Funding.”³³

Workshops & Lectures- <http://www.artandcommunity.com/csac/workshops-and-lectures.html>

Custom workshops and lectures designed in collaboration with the sponsoring organization or group, the “training approach is mainly experiential, arts-based and student-centered. It is also informed by our views of the field which are shared in an article available on the Community Arts Network called Mapping the Field.”³⁴ General topics, that can be altered and customized, include: strategic planning; skills for artists or organizations working with school and youth service

³³ source: <http://www.artandcommunity.com/csac/community-arts-training.html>

³⁴ source: <http://www.artandcommunity.com/csac/workshops-and-lectures.html>

programs; creating community arts partnerships; evaluating and documenting arts programs; and stories of socially engaged artists working around the world.

Community Built Association

<http://communitybuilt.org/>

Videos- <http://communitybuilt.org/videos/>

Six videos showcasing different community improvement projects, two of which are community art projects, all of which involve art in the process. They vary in form, but all tell the story of a project to better the physical space of the community by involving the geographic community in the design and building process.

Conference- <http://communitybuilt.org/conference/>

Held biennially, CBA holds a four day conference in rotating locations around the United States. At the 2014 conference, many of the sessions were about various facets of community based arts, including “Empty Bowls- Hand on Community Clay Workshops for Hunger Issues,” “Using Visual Text and Painted Language to Build Participation and Meaning,” and “A Global Perspective on Community Arts.” The 2016 conference will be held in Colorado Springs.

Creative Capital

<http://www.creative-capital.org/home>

Artist-Community Engagement Workshop- <http://www.creative-capital.org/pdp/workshops/ace>

Designed to “build sustainable relationships to organize, finance and execute community-engaged art projects,” this workshop is semi-customizable. Led by Aaron Landsman, this workshop covers: verbal communication, fundraising and partnerships, collaborations and conflict resolution, relationship building, project management, contracts and more.

D-Lab

<http://www.d-lab.org/>

Toolbox- <http://www.d-lab.org/toolbox/>

Developed by Liz Lerman based on her work with Dance Exchange, the toolbox is a how-to guide for creating work with a group of non-professional artists. While some of the tools or steps are specific to dance, others apply to all arts. In addition to how-to sections, there is also a collection of essays about socially engaged and community based art work and firsthand experiences using the toolbox.

EmcArts

<http://emcarts.org/>

Community Innovation Labs-

http://emcarts.org/index.cfm?pagepath=Programs/Community_Innovation_Labs&id=67902

This program is being piloted in 2015, and is based on EmcArts’ successful Innovation Labs. This program works with a geographic community to address a social challenge “by deeply integrating artists, artistic experiences, and cultural

organizations into rigorously designed and facilitated change processes.”³⁵ These projects will be co-created with community members, and will include city agencies, business leaders, artists, cultural organizations and more in the process.

Games for Change

<http://www.gamesforchange.org/>

Lab Services- <http://www.gamesforchange.org/lab/>

Games for Change provides a variety of services for those working to create social impact games. They will create a customized one to two day workshop with the organizer, provide strategic advising, and provide game incubation.

Imagining America

<http://imaginingamerica.org/>

National Conference- <http://imaginingamerica.org/convenings/events-archive/national-conference/>

Imagining America is a university consortium of publicly engaged artists, designers, scholars, and community activists in academia that hosts an annual conference. This conference “is a site of collaboration, active dialogue, and problem solving around national issues. Each conference explores political, social, cultural, and physical contexts particular to the host city that inform local engagement initiatives, and reflect the national agenda that IA’s board and membership have defined in any given year. IA conferences attract college presidents, administrators, professors, students, and community stakeholders. Topics are discussed at various levels of scale ranging from the course to campus-wide initiatives and beyond, and from local organizing to national policy and international exchange. Interactive session formats take place on-campus and at metropolitan and rural off-campus sites of campus-community collaborations.”³⁶

The Laundromat Project

<http://laundromatproject.org/>

Create Change Fellowship- <http://laundromatproject.org/what-we-do/programs/create-change/apply/>

A six month series of workshops, the fellowship is for artists “interested in developing or deepening their practice of making socially relevant, socially-engaged art.”³⁷ The fellowship is time intensive, with approximately 200 hours of workshops and work, and up to 15 fellows are selected each year. Based in the New York City area, The Laundromat Project targets three specific neighborhoods: Bedford-Stuyvesant, Harlem, and Hunts Point/Longwood. While those participating in the

³⁵ source:

http://emcarts.org/index.cfm?pagepath=Programs/Community_Innovation_Labs

³⁶ source: <http://imaginingamerica.org/convenings/events-archive/national-conference/>

³⁷ source: <http://laundromatproject.org/what-we-do/programs/create-change/apply/>

artist residency must be artists of color living in those neighborhoods, the fellowship is open to all area artists.

Managing Art Projects with Societal Impact

<http://www.mapsi.eu/>

Conference- <http://www.mapsi.eu/maps-conference-in-tallinn/>

This international conference, initiated in 2015, aims to bring together practitioners, academics, students, educators and researchers that are involved with or interested in managing art projects with societal impact. The 2015 conference asks the question how art and culture can interact with and enrich the society.

National Arts Strategies

<http://www.artstrategies.org/index.php>

Creative Community Fellows-

http://www.artstrategies.org/programs/creative_community_fellows/about.php

A year long program that includes monthly online learning modules, a week long retreat in the Berkshires, MA, formal feedback sessions, and a pitch to national funders, the Creative Community Fellows matches training with practical application for those with artistic answers to social problems.

National Consortium for Creative Placemaking

<http://www.artsbuildcommunities.com/>

Creative Placemaking Webinar Series- <http://knowlton.osu.edu/academic-programs-city-and-regional-planning-certification-creative-placemaking/information-sessions>

A webinar series to explore key issues in creative placemaking, it will run through July 2015. “Each is 60 to 90 minutes, the cost is \$40 per person for each webinar, and is entirely online. All webinars will be submitted for AICP Certification Maintenance credits. Registrations are non-refundable and non-transferable. The lead presenter for all sessions will be [Leonardo Vazquez, AICP/PP](#).³⁸ Webinar topics include: Cultural districts and cultural institutions; creative placemaking and human needs placemaking; community coaching; and how creative placemaking can help build more resilient communities.

Certification in Creative Placemaking- <http://knowlton.osu.edu/programs-and-admissions-city-and-regional-planning/certification-creative-placemaking>

Housed at The Ohio State University, this certification is for both graduate students in city and regional planning and practitioners working in the field. “The 10-month program combines deep learning in placemaking techniques with monthly teleconferences on entrepreneurial leadership. Students will be able to connect the pieces through a distance-learning model designed to meet the needs of busy professionals, ensuring they get the most value from their investment in the

³⁸ source: <http://knowlton.osu.edu/academic-programs-city-and-regional-planning-certification-creative-placemaking/information-sessions>

program. The teleconferences are live, but are also recorded so they're available to watch where and when you want – according to your schedule. To earn a certification in creative placemaking, students will need to pass all six creative placemaking modules and demonstrate competency in the subject by working on a creative placemaking project and writing about their experiences.”³⁹ The six learning modules are: building creative communities; sustainable creative economies; analysis for creative placemaking; building capacity for creative placemaking; making spaces for culture; and destination development and marketing.

National Performance Network

<http://npnweb.org/>

Annual Meeting- <http://npnweb.org/whatwedo/convenings/annual-meetings/>

“The Annual Meeting is a network-wide gathering infused with plenary sessions, workshops, video screenings, performance showcases, an exhibition and social events designed to provoke discussion and exchange. NPN Partners, VAN Partners, performing and visual artists, and colleagues come together to articulate issues, debate alternatives and develop policies that shape the local and national presenting context in the performing and the visual arts.”⁴⁰

Mid-Year Meetings- <http://npnweb.org/whatwedo/convenings/mid-year-meetings>

“Mid-Year Meetings provide a smaller group than at the Annual Meeting, where the NPN/VAN Partners can foster regional project development and provide opportunities to share strategies for social change. Mid-Year Meeting discussions focus on topics such as cultural policy, organizational development, and professional development for both artists and administrators. In an effort to inform and engage artists within the local communities, NPN/VAN uses the Mid-Year Meetings as an opportunity to gather and host a workshop for artists, answer artists’ questions about NPN/VAN, and share ideas and tools which can help artists move their work around the country.”⁴¹

The Opportunity Agenda

<http://opportunityagenda.org/>

Creative Change Initiative-

http://opportunityagenda.org/creative_change_initiative

Creative Change includes three arms: the Creative Change Retreat and Regional Strategy Sessions; artist support through a fellowship and artist commissions; and research, training and analysis linked to The Opportunity Agenda’s larger social justice focus. The Creative Change Retreat invites a “diverse group of leaders committed to transformative social change” to come together each year, to “connect,

³⁹ source: <http://knowlton.osu.edu/programs-and-admissions-city-and-regional-planning/certification-creative-placemaking>

⁴⁰ source: <http://npnweb.org/whatwedo/convenings/annual-meetings/>

⁴¹ source: <http://npnweb.org/whatwedo/convenings/mid-year-meetings>

reflect, share ideas, and brainstorm innovative ways of inspiring and mobilizing support for social justice values and solutions through the arts.”⁴²

Regional Arts Commission of St. Louis

<http://racstl.org/>

Community Arts Training Institute

<http://racstl.org/art-community/community-arts-training-cat-institute/>

A five month training program for eight artists and eight community organizers/social service professionals/social activists/policy makers located in St. Louis, MO. The group meets 2 days a month, Friday for 6 hours and Saturday for 7 hours, and has additional small group and homework assignments between full group meetings. The main goal of the program is to create relevant arts programs particularly in under-resourced community settings, e.g. neighborhood organizations, social service agencies, development initiatives, and after-school programs. The goals for each set of fellows within the program include:

- “Bringing artists and community workers/social service providers together to understand each others’ language and points of view so that successful programming occurs;
- Creating the space for participants to confront and grapple with unique issues in program planning and adaptability, partnership development, hands-on projects, teaching and situational strategies, and assessment tools;
- Providing an active, progressive experience through a rigorous mentor-based curriculum;
- Fostering an ongoing support system for artists and community organizers/social service providers engaged in community-based work”⁴³

The institute includes training on topics including:

- Diversity and identity issues in program design
- Understanding power and privilege
- Risk management
- Partnerships
- Marketing & PR
- Learning styles and teaching strategies
- Community Arts
- Legal Issues
- Grant writing

Side Street Projects

<http://sidestreet.org/>

Business Practices Podcasts

<http://sidestreet.org/podcasts/>

In addition to their work directly serving the community, Sidestreet produced a short podcast series. Targeted to visual artists, the Socially Engaged Art podcasts

⁴² source: <http://opportunityagenda.org/creativechange>

⁴³ source: <http://racstl.org/art-community/community-arts-training-cat-institute/about-the-community-arts-training-cat-institute/>

were recorded during a roundtable discussion hosted by LACE, an LA based contemporary visual art organization and gallery. There are five podcasts, each under ten minutes, following the roundtable participants as they “grapple with fundamental questions: How to sustain a project? How to represent in the community? How long will the work really take?”⁴⁴

Springboard for the Arts

<http://springboardforthearts.org/>

Toolkits- <http://www.springboardexchange.org/toolkits/default.aspx>

Currently featuring 15 toolkits, and a teaser for one more coming soon, this collection gives artists and organizers a wide variety of how to guides. Here you can get step by step instructions on how to organize a neighborhood block party, start a social dance series, or create a neighborhood postcard project. Two of these toolkits are geared more widely to social impact in the arts. The first, Irrigate, is about artist led community development through creative placemaking. The second, Road to the Community Plan, developed with the Center for Urban and Regional Affairs at the University of Minnesota, is about “creating a community plan that is strategic about engagement and provides opportunities for underrepresented groups to be involved.”⁴⁵

Hangouts- <http://www.springboardexchange.org/hangouts/>

A new project of Springboard’s Creative Exchange, Hangouts are online live video conversations moderated by Creative Exchange’s Carl Atiya Swanson. The conversations are with artists and community organizers who have contributed to or created the toolkits and resources, and the programs they are based on. These conversations are recorded for viewing at any time.

ACADEMIC PROGRAMS

Arizona State University- Herberger Institute for Design and the Arts offers a certificate in Socially Engaged Practice

California College of the Arts- Community Arts Program

School of Visual Arts- Design for Social Innovation MFA

Eastern University- Community Arts Concentration

The Julliard School- Julliard Summer Grant Program, Education Outreach Fellowship

⁴⁴ source: <http://sidestreet.org/podcasts/>

⁴⁵ source:

<http://www.springboardexchange.org/toolkits/roadtocommunityplan.aspx>

The Ohio State University- The Knowlton School of Architecture offers a Certificate in Creative Placemaking

Lesley University- Master of Education in Community Arts

Maryland Institute College of Art- MFA in Community Arts

Oberlin College- Creativity and Leadership Project

Otis College of Art and Design- Creative Action, Public Practice

Queens College- MFA concentration in Social Practice

Temple University- Tyler School of Art offers a community arts practices program

University of Oregon- Arts and Administration program offers a concentration in Community Arts Management

University of Texas at Austin- MA in Art Education with a Community-Based focus

University of Utah- MFA in Community-Based Art Education